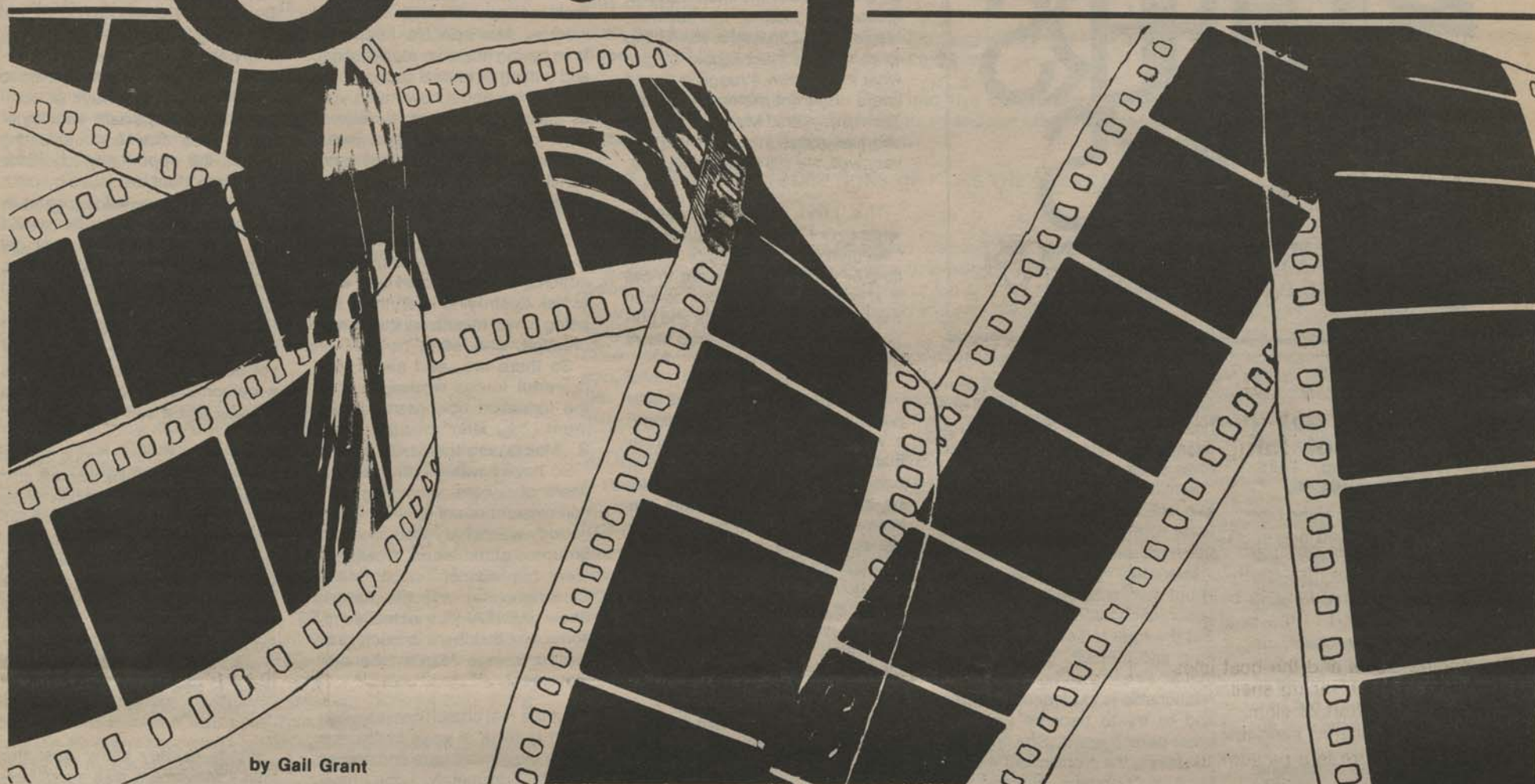


# the Emily

CONGRATULATIONS  
GRETCHEN BREWIN:  
VICTORIA'S FIRST WOMAN MAYOR

Volume 4, Number 2  
Thursday, November 28, 1985



by Gall Grant

## WOMEN IN FOCUS

Kathleen Shannon, the executive producer of Studio D, the Women's Unit of the N.F.B., was the guest speaker at Victoria's Status of Women Action Group Conference. Ms. Shannon, encouraged women to "overcome fears of speaking their knowledge and truth, to assert themselves, and to use their considerable power." Quoting from Dale Spender's "Women of Ideas", she remarked on how she would awaken in the night after reading Spender and find herself crying from the loss of female wisdom and vision and because of the "extraordinary measures that have been taken to stifle female creativity."

She stressed the need for women to be good record keepers and that we need to write about our social progress in order to see how far we've come, as well as the path in front of us. She advocated a return to letter and diary writing as a more permanent record than a telephone call. Letters should be written about our vision of the future and willed to a female convince this government to support the National Film Board and small filmmakers in their mandate to create socially and politically important films.

member of the family or a friend. Shannon pointed out how the Women's Movement flourished in England in the early 1900's with 21 feminist periodicals in circulation in 1911.

We need to stop being "approval junkies . . . I don't think I have ever heard of anything being done for women that hasn't been earned several times over," she said. She also talked about the parallel between the problems that Studio D filmmakers face in their work and those of women universally: "not being consulted for resources, feelings of helplessness, lack of access to information, the dislike of judgements upon us, and dealing with power within ourselves."

Shannon wryly reminded her audience that "this women's movement is not a brand new phenomenon arising out of our snit at having to get coffee for the boys in the 1960's." Also highlighted was the fact that today there are fewer and fewer women who are anti-feminist, just as there are fewer

*The author would like to thank Mr. Wally Lee of the National Film Board office at 811 Wharf Street, Victoria, in preparation of this article. He made special arrangements*

native people colluding with whites and fewer francophones allying themselves with anglophones.

According to Shannon, the female film producer's greatest natural strength is the ability to see connections between things — that nothing exists in isolation. The greatest stumbling block is lack of funding, especially during Canada's present economic situation with its shrinking resources for cultural agencies.

At Studio D (Decision and Dialogue) each filmmaker does her own research. The Canadian Film industry needs female sound mixers and cinematographers. Shannon recommended that aspiring female filmmakers devote themselves to learning a particular film craft so that they can make a living at it. She also pointed out the value of working on someone else's films first as a way of learning to avoid the costly mistakes that plague filmmakers.

Shannon strongly urges us to for the previewing of Studio D films and provided promotional materials from the N.F.B. His patience and enthusiasm were very much appreciated. Any inquiries about Studio D films can be directed to him at 388-3869. ■

## LOCAL FILMMAKERS EXPLORE ROCK VIDEOS

A film made by two Victoria women will be shown on Channel Ten three times during the coming week. "It looks at values, sex-roles, relationships, and racial stereotypes, discusses the commercial aspect of rock videos, and raises the censorship issue," say Teresa Sankey, 24, and Roberta Pazdra, members of Women Against Pornography.

They began making this film in August after watching many rock videos on MuchMusic, a 24-hour rock station. Excerpts of the videos are interspersed with comments from Greater Victoria teenagers. "Heavy metal videos," Pazdra says, "are sometimes more blatant" than mainstream videos, but even they often show women "with as few clothes as possible," and men who are "generally doing

something interesting, like playing in the band, while women decorate the set as cameras pan up and down their bodies."

In *Crying Over You* by Platinum Blond, for example, "the men are rich and white, while a black man is their servant. In *Hungry Like The Wolf* by Duran Duran, a black woman becomes a savage beast in the jungle, stalking and being stalked by the lead singer. "Most videos," say Sankey and Pazdra, "focus on wealth and upper class settings," which set up unrealistic expectations.

The focus on the film is on education and awareness, with the emphasis being on the visuals rather than the lyrics. Viewing times on Channel Ten are: November 29 at 8:05 p.m., December 2 at 5:35 p.m., and December 6 at 10 p.m. ■



## BOOK REVIEW

DELL: 12/75--U.S. \$3.50  
CAN \$4.50

# FATHER'S DAYS

A TRUE STORY OF INCEST  
KATHERINE BRADY

by Bev Cooke

Everywoman's Books Collective

**KATHLEEN BRADY, *Father's Days, A True Story of Incest*, New York, Dell Publishing, 1979, Paperback, 253 p.p., \$4.50.**

*Father's Days* close up is the true story of a woman involved in an incestuous relationship with her father for ten years, and the story of her attempts to come to grips with it.

Kathleen Brady is probably no different from any other woman who has endured and survived an incestuous relationship, but hers is the first story that I have ever encountered.

She relates how the relationship grew from cuddling in bed at night to almost intercourse, and how her feelings of guilt, need, and fear kept her in the relationship for ten years. She writes of her father's subtle manipulations to keep her tied to the relationship, and of her complicity in the guilt. He tells her that she is a "hot pants" and that she "likes it as much as he does". He plays on her need to be needed, that she "takes care of him" when his wife "denies" him; and he distorts the protective father image by "teaching" her the facts of life, and what men will want to do to her.

Even more insidious than his manipulations is the effect that this relationship has on her relationships with others, and with herself. For the ten years that the relationship continues, she exerts all her energy to maintaining a "normal" facade; the popular happy-go-lucky teenager living with a normal mother and father, constantly hoping that the facade will somehow become the reality. She dares not get into a close relationship with anyone, for fear they'll find out, and that the blame she feels is truly hers will be recognized. Even the normal end of high school activities is geared to the relationship. The only way she can escape her father is to get married, because only by becoming the property of another will his unwanted attention cease.

She deliberately picks the most eligible bachelor in town, and pursues him with singleminded fervor. She wins, but the cost seems higher than she had expected.

There is no real basis for a relationship. How can there be when she has to spend so much energy hiding and dissembling? Her marriage is as much a facade as her "normal" family life. Even having two children doesn't help. Eventually she gives up and divorces her husband.

Eventually too, she begins to talk about her relationship with her father, and to seek some answers. But the road to self acceptance is long and difficult. She discovers that all she knows how to do in a relationship is to please the other, and to try to become what the other person wants. She finds that just talking the problem out with her family isn't enough, and that having her father attend therapy sessions isn't enough. He seems to have no conception of having done anything wrong, or having hurt his daughter, although he is willing enough to make amends if that is what she wants. It takes Kathy Brady almost as long to recover from the incest as the relationship lasted. It is a long, hard road to personhood, but by the end of the book she has made considerable progress, and has reached some kind of peace with herself and her family.

I think what gripped me most in the book was not the incest itself, (although that was bad enough), but the result of the relationship on Kathy and her view of the world. For so long everything was a facade and pretense, and when she finally tried to be "real", she wasn't sure if there was anyone there under all the front. Both of the intimate relationships she was involved in after her divorce were characterized by the same keynote in her marriage and her relationship with her father. Becoming what the other person wanted you to be. Being who they wanted you to be.

This persisted even when she began to deal with her past. The fact too, that for twenty or more years, this has been the driving force in her life staggered me. Even when she began to come to grips with it and deal with the results of it, it consumed her life. Everything she was and did revolved around the relationship with her father. It is a courageous and moving story. ■

# MEN'S LIB

By Bruce Heimbecker

The other day I was talking with a classmate, a man named Randy. I was having coffee in the SUB and working on this piece for the *Emily* when he asked me what I was doing. I explained that this was to be an article about the Men's Movement. He looked incredulous. Men's Liberation, I said, attempting to put into a manageable slogan what I had been struggling to put into a coherent statement for the past five years. My attempt at a short explanation wasn't working very well. He still looked skeptical.

This, I find, is a typical scenario whenever I broach the subject of "the men's movement", or "men's lib", or whatever you want to call it. A lot of that difficulty comes from the fact that, for all intents and purposes, there is no organized Men's Movement in Canada.

The Women's Movement is successful because it is an ideology, a wide one at that, under which many issues can be addressed at one time. And although there may be as many factions within the Women's Movement as there are issues and ideas, there remains the overriding significance that there are social, political, economic and personal gains to be made by the women who are involved in the movement. In short, the Women's Movement has a Cause.

So what do men have to gain from a Men's Movement? And what would its issues be?

One could say that men would gain personal freedom, better health, longer lives, more fulfilling and rewarding relationships with men and other women. What else? More equity in custody rulings, maybe even freedom to create new roles and to unlock ourselves from the bonds of traditional male stereotypes. Possibly all or some of these could be the results of an organized Men's Movement. But who knows, the sky's the limit.

However, the state of the matter is that there is no Men's Movement to speak of. There are house-husbands, fathers that share the dishwashing and childcare, floors and diaper changing. There are men who hug and talk to each other, too. But there's no Men's Movement.

There is a gay men's movement. This probably scares the hell out of a lot of heterosexual men. So much so that heterosexual men, will somewhere, somehow get the idea that the Men's Movement is for gay men. Any coming together of men into some kind of large, general social movement will have to include gay men because it will be very important for heterosexual men to come to terms with their homophobia.

*Women have served all these centuries as looking-glasses possessing the magic and delicious power of reflecting the figure of man at twice its natural size.*

Virginia Woolf (1882-1941)

Homophobia was defined by G.J. MacDonald, in a 1976 paper to the Canadian Psychological Association as "... the irrational, persistent fear or dread of homosexuals." This fear does incalculable damage to men in their relationships with both men and women. Homophobia keeps us from having nurturing relationships, and getting emotional support from men. Think about how much you, as males, talk to and let down in front of a woman. Men invest heavily in women to be their emotional safety net and that's a lot of responsibility to put on to women.

The other powerful motivator for men to accept the status quo is the notion that: Why should men work to risk destroying everything that being a man means; all the power, prestige, jobs, etc.?

So there are, as I see it, two powerful forces working against the formation of a Men's Movement: 1. Homophobia, and 2. Maintaining the Status Quo.

So have I wasted the past five years of my life, crusading for a non-existent social movement that nobody wants? My work in men's groups, other more "political" areas (co-founder Toronto Men's Clearinghouse) and the AirMale Show on CFUV, has increased my conviction that there is much to be gained from a Men's Liberation Movement.

But the real crunch comes when I start to think of ways to foster a Men's Movement here and across Canada. Fortunately, I don't have to do it all by myself. There are many men who are actively involved in a movement of men for social change, addressing some or all of the issues that I've touched on. My personal invitation for (heterosexual) men who are interested in making personal and social changes, right now, is to get involved in a men's group; form one or

find a male counsellor who will facilitate one.

There won't be much change, social or political, if men first don't or won't address the issue of homophobia and the Pandora's Box of fears that go along with it. It is extremely important that along with political action, men be involved in a process that allows them to explore alternative ways of communicating, especially with other men. With the communicating comes the opportunity to decide about important life issues by utilizing our inner knowledge, our intuition. If you believe that the issues that women face are important, get involved in the Men's Movement. But don't get involved only to help women. Get involved for yourself, as well, because your heart is in it, not just your head. Be involved because you want to make a personal change as well as a political and a social one.

Maybe you're curious about men's issues, or think that this stuff is all a crock? The AirMale Show on CFUV (Fri. 7-8 p.m.) will address the issues that men face today, from work and unemployment, homophobia to violence and male sexuality. You'll have an opportunity to voice your opinion and hear from men who are grappling with these and other issues. You'll discover how they cope in a quickly changing social milieu.

Randy already knew what the Men's Movement was about, except that he didn't put the label on it. I think that Randy is like so many men today who find themselves in a changing world. Old values are being eroded, the new aren't quite here yet, and there's a lot of confusion and frustration about what's what. Women are changing the world. But where does that leave most men? ■

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# STUDIO D — WHAT IT DOES

By Sheila Drew

The national Film Board decided to create a women's film unit in 1974, one year before International Women's Year. They named Kathleen Shannon-executive producer. She was already well-known for her 1972 film series *Working Mothers* which had become a catalyst of social awareness for women. It has been screened for hundreds of groups across the country.

Studio D was created to provide a forum for women filmmakers and practical training in all aspects of filmmaking. The unit now includes some men but retains its objective of bringing a feminist perspective to current social and political issues. "Our aim is to use our films to improve social conditions and ultimately, to change society," says Shannon. In a brief submitted in March 1981 to the Federal Culture Policy Review Committee, chaired by Louis Applebaum and Jacques Hebert, Studio D outlined their objectives as follows:

1. - to provide an opportunity for women to develop and express our creativity in film, and to move into film making occupations that have been dominated by men;
2. - to bring the perspective of women to bear on all social issues through the medium of film;
3. - to address the specific information needs of women audiences;
4. - to explore issues men have not;
5. - to provide an environment where women can work together in an atmosphere of female support and collectivity.

Studio D started out with three people, a room in the basement, and almost no funds. Now there are 15 filmmakers on staff, plus some freelancers, a size comparable to other film units in English production at the NFB. It is the only on going group of women filmmakers in the world with continuous funding to make films. They have completed about 70 films since 1974 and have become the most exciting and relevant department at the NFB. Bonnie Sherr-Klein's *Not a Love Story*, a documentary exploring the world of "peep shows, strip joints, and sex supermarkets" and containing interviews with both men and women working in the pornography trade and some of pornography's critics, was the most popular in the NFB catalogue for 1981-1982. Terri Nash's film, *If You Love This Planet*, showing Dr. Helen Caldicott lecturing on nuclear war, was most popular film in 1982-1983. Studio D has also received two of the NFB's five academy awards — one for Beverly Shaffer's short documentary about a courageous handicapped girl, *I'll Find A Way*, 1978, and one for Terri Nash's *If You Love This Planet*, 1982.

Studio D's films are successful in part because Studio D is anxious to address the needs and concerns of women. They maintain contact with women's groups across the country, attending showings of their films and leading discussions afterwards.

The films made by Studio D rely on traditional documentary techniques rather than on innovative or experimental film forms. They are solidly in the mainstream of conventional filmmaking practice in this sense. Kathleen Shannon says, "I think men tend to put form before content. Women have been putting content before form because there's so damn much we haven't had a chance to say." (*This Magazine*, August 1985)

The bulk of the films are documentary style and almost all have female narrators, an exception being the story of an Indian Boy told by himself. They have dealt with a wide range of subject matter: re-released propaganda films for women of the forties and fifties, lots of biographical films of individual women, films about women in non-traditional jobs, children's films, a film about the revolution in Nicaragua, films about older women, etc. They make no pretense of objectivity in their work, but claim to be taking the "woman's viewpoint." According to Kathleen Shannon, "to present the truth as you passionately perceive it is the only way to make good films." Bonnie Sherr-Klein told the *Toronto Star*: "We really do see things differently than men. It's as if women wear glasses that expose the fact that the emperor has no clothes. Perhaps it's because women have been outside the framework of power for so long, they are able to view the world differently." A quote from a Studio D brief sums up their perspective:

I quote: "Culture is the communication of human experience"... We believe that the communication of only half the human experience is a truncated communication and culture.

"Heritage is a living part of our everyday lives. And the books we read, the art we admire, the television we watch, the contemporary events in our national life form part of the legacy to the future." We concur.

The books we read — the art — the television we watch — the national events — are overwhelmingly when not exclusively the work only of men.

We believe the legacy to the future deserves to be more than one-sided. We believe our children deserve better.

Studio D has grouped their films into five categories: History, Women and the Society We Live In, Woman and Her Life Experience, Children's Films, and Animation Films.

## HERE ARE A FEW DESCRIPTIONS OF FILMS THEY HAVE DONE

### HISTORY

*Behind The Veil*, (1985), dir: Margaret Wescot, 130 mins.

This film documents the history of women in religion from pre-Christian Celtic communities to the radical sisters of the 1980's. We learn about the power nuns once had in the Church and witness the beneficial influence they still have in the world.

*Dream of a Free Country*, (1985), dir: Ginny Stikeman, Kathleen Shannon, Eddie Le Lorain, 60 mins.

This film is a documentary about the role women played in the Nicaraguan revolution and the role they are playing in the building of the new society.

### WOMEN AND THE SOCIETY WE LIVE IN

*If You Love This Planet*, (1982), dir: Terri Nash, 20 mins.

Dr. Helen Caldicott lecturing on nuclear war combined with historical footage on Hiroshima, Nagasaki, and the Potsdam Conference.

*Too Dirty For A Woman*, (1985), dir: Dianne Beaudry, 17 mins.

This film is about the changes in the lives of five women who began working for the Iron Ore Company of Canada in Labrador City when they changed their hiring policy.

*Portrait of the Artist As An Old Lady*, dir: Gail Singer, 27 mins.

A film about Paraskayva Clark, a Russian-born artist who has lived in Toronto since the 1930's.

### WOMAN AND HER LIFE EXPERIENCE

*An Unremarkable Birth*, (1979), dir: Dianne Beaudry, 52 mins.

An examination of obstetrical care in North America.

*The Spring and Fall of Nina Polanski*, (1974), dir: Louise Roy, Joan Hutton, 6 mins.

An animated film about an efficient housewife who finds herself turning into the appliances she uses.

... And They Lived Happily Ever After, (1975), dir: Kathleen Shannon, Irene Angelico, Anne Henderson.

A look at marriage and motherhood through the eyes of both young girls and older married women.

### CHILDREN'S FILMS

*Children of Canada series*, (1975-1980), dr: Beverly Shaffer, 12-24 mins.

Each film in this series explores the life of a Canadian child either from a foreign background or living an unusual lifestyle. They bring out the common ground shared by all children. They are narrated by the particular child being portrayed.

### ANIMATION

*Sea Dream*, (1979), dir: Ellen Besen, 6 mins.

A children's film, it introduces a little girl who's had a bad day. In an underwater fantasy she makes friends with an octopus. ■

## ACT TO SAVE WOMEN'S PROGRAM FUNDING

Campaign Life and other anti-choice groups are asking the Federal Government to celebrate the end of the decade by disbanding the Women's Program at Secretary of State. The Women's Program was established in 1973 to fund groups working for the equality of women. It provides financial support to voluntary status of women's groups at the national, regional, and community level. Over the years, an incredibly diverse range of groups has benefited from Women's Program Funding. (Thirteen million dollars' worth in 1985).

So what is the reason for this bizarre request to de-fund The Women's Program? The reason offered in Campaign Life is that "a careful analysis of these grants indicates that the (the funding) has resulted in a network across the country of women's centres and other radical feminist organizations which serve as 'agents for change' to further the pro-abortion, anti-family, radical feminist philosophy and goals". The National Action Committee for The Status of Women feels there must be another reason.

Could it possibly be, they ask, that R.E.A.L. Women and other self-styled "pro-life" and "pro-family" organizations have realized that The Secretary of State is not going to fund groups which lack a commitment to true equality for women? The anti-choice movement, it seems, has had a radical change of heart, and now righteously questions "whether the government should, especially in these times of financial restraint, be funding ANY women's lobby groups..."

Similar articles, the NAC feels, are undoubtedly appearing in anti-choice newsletters across the country. The Campaign Life office alone claims a mail-out of 30,000 letters monthly to its supporters.

The NAC urges us, as organizations and as individuals, to let the government of Canada know that we think that tax dollars spent on promoting equality are tax dollars well-spent. "Equality Costs; Inequality Costs More," NAC emphasizes.

What can you do to make sure that the Women's Program continues to receive funding? Here are three things you can do:

1. Clip out this article and show it to everyone you know.
2. Send a letter to: The Right Hon. Brian Mulroney, Prime Minister of Canada, House of Commons, Ottawa, Ont. K1A 0A6  
State your support for The Women's Program at Secretary of State and for all federal programs that promote equality for women. If you can, send one copy of your letter to The National Action Committee on The Status of Women, 344 Bloor Street West, Suite 505, Toronto, Ontario, M5S 1W9, and another to your MP.
3. Phone your MP's constituency office and affirm your support for The Women's Program. ■

# HOMEMAKERS DESERVE PENSION

By Pam McKenzie

The Canadian Advisory Council on the Status of Women feels that women do deserve a pension and that the government should be doing something to ensure that women get pensions if they have remained in the home as "homemakers".

FACTS: — 50% of Canadian women are not in the paid labour force.  
— Although homemakers do work in the home they have no pension plan.  
— Over 70% of widowed, divorced and single women over 70 years old live below the poverty line.  
— More than 50% of married women can expect to be widowed.  
— If the husband dies his widow usually receives drastically reduced Canada Pension Plan benefits, and nothing from the employer-sponsored pension plan.  
— 4 in 10 Canadian marriages end in divorce.  
— Canada pension plan credits can be equally split between spouses on divorce, but only 3% who are eligible do so.

## PENSIONS: HOW THEY WORK NOW

Every Canadian is entitled to the Old Age Security. The pension in January, 1985 was \$273.00 per month. If a person has no other income the Guaranteed Income Supplement can be received is \$325.41. The Spouse's Allowance for widows age 60-65 is \$536.26 per month. Canada Pension Plan for workers is \$435.42 per month maximum based on 25% of lifetime average earnings.

## SUGGESTED PLAN FOR HOMEMAKERS:

**How it would work:** Homemakers would receive a pension based on \$11,000 per year, half the average industrial wage. Contributions should be made by adults who benefit from homemakers work. i.e. usually husbands. Low-income couples and single parents would be subsidized by Canada Pension Plan. Contributions should be mandatory.

The result of this legislation would mean that homemakers would get a pension of their own at age 65. ■



*(sick!)*  
 I have bulimia  
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## HEART SOUNDS

This is a sample of the sort of thing that one finds on the cubicle walls of the women's washroom off the main lobby on the ground floor of Clearihue. Some of the questions are requests for information; some are pleas from the heart. These are people who are lonely, frustrated, and depressed. There is one from a girl who has been dumped and is considering suicide. What can she do? One wants to know about bulimia. What is it, where can she get help? One wants to know what the first signs of pregnancy are.

There are answers too. Some are sarcastic put-downs. Some suggest that God is the answer to every problem, and that if only The Troubled One will put her life into His hands, all will be well. Some suggest dropping in to The Women's Centre to affirm her identity, and some suggest joining a women's support group.

In the belief that at least some of these questions and pleas are genuine cries for help, we have started a new column, called Ask Em, where questions on any topic (other than exam questions) will be dealt with. Letters will be printed, along with the answers, as space permits. Those who wish a private answer will receive same if they include a stamped-self-addressed envelope along with their questions. ■



Peggy Fraser with paintings of her furniture and her children: the illusion of dream-homes and the illusion behind real ones.

## THE ARTIST AT HOME

By Kenneth McLeod

At Xchanges Gallery, recent UVic visual arts grad Peggy Fraser has presented with curatorial assistance from fellow grad David Low, a one-woman show. It consists of a collection of photographs, paintings, and flats arranged to represent her own modest home in relation to an elusive magazine dream-home. This home of cards is full of tricks: shades of meaning and shadows of irony emerge in the relationship between the surfaces of the two homes and the reality (or lack of reality) that the surfaces represent. Spatially, the whole arrangement plays tricks of perspective as the viewer beholds the tableaux from different angles. The artist herself intimates the complexity of the whole affair when she comments: "The subject of these paintings is not simple irony. Everything here is mine: my children, my furniture, my appliances and personal possessions. This attachment coupled with my sense of history creates a feeling of ambivalence." Ms. Fraser goes on to explain: "Objects have a surface but they also have a politic. Because we accept the objects as natural, the politics are concealed. The sense of what is natural obscures their history, and our place in that history." The arrangement of two-dimensional paintings at different depths of field (like theatre flats) functions admirably as a spatial metaphor suggesting hidden meanings behind life's surfaces. What exactly the artist intends by "politic" is not altogether clear, but certainly the viewer is aware of a play on "nature" throughout the exhibit. At one point we find a framed print by John Constable, with a blurb underneath reminding us of Constable's role as one of those romantics who advocated man's return to nature and the natural world. At the other end of the exhibit, the artist reproduces the Constable landscape, enlarged, containing the dream house nestled beneath its boughs. The dream-house plus the natural setting also occurs directly behind the kitchen window, framed by all the natural-unnatural appliances of the twentieth century. As for the historical context, the Constable

print suggests the romantic era, but there is also a generic classical temple in front of the front door construction to suggest baroque references. On the walls of the artist's home appear antique portraits in ornate frames that seem incongruous with the rest of the decor and look like eighteenth-century miniatures. The artist herself speaks of baroque opulence in contrast to modern utilitarianism. The dream house, with its natural wooden siding and enclosed solarium, appears "natural", but in reality exists far from nature with its opulent modern conveniences and its artificial garden. On the opposite end of the pole from baroque opulence, we find several objects of modern tacky "ornateness" that only the owner could love. In these cases we assume the surface conceals the attachment the artist really feels for them. The artist's strongest attachment is revealed in the central tableau which represents her children sitting around the living room watching television. This series of paintings, the artist confesses, comes straight from the heart. We find the items in this tableau separately on the wall, and in a series of cut-out photographs.

The artist has put them together in the cut-out life-size living room to form a whole that contains meaning and her own history. Yet, even here in this core of love, we find irony. The children look away from nature as something external, and remain absorbed by the television

set — a mechanical maker of illusion which they have accepted as a natural source of idea and inspiration. Ironically, we cannot even see their illusion since the television prop is painted from behind, revealing only its wires and plugs. The final ambivalence is one of reality versus illusion: the illusion of dream homes and the illusions behind real ones.

Xchanges Gallery is located at 951 North Park Street, above Canadian Linen Services. Winter hours are Tuesday to Saturday noon to 4 p.m. and Thursday evenings from 7 to 9 p.m. ■

## ASK EM

Send your questions to Ask Em, c/o The Emily, Box 1700, UVic. Letters will be answered in this column as space permits. Please enclose a stamped, self-addressed envelope if you wish your letter answered personally.

Dear Em,

*My boyfriend wants me to move in with him. His place is always a mess. I'm afraid of being stuck with all the shit work, but I don't want to live in a pigsty. How can I make sure he does his share?*

Dear Wary,

You can't. If he's messy now, he'll be messy after you move in. People don't change their basic patterns because they're in a partnership situation. It would be fatal to try to change him. If you don't like shit don't move into a pigsty.

Dear Em,

*I consider myself a feminist, but I really like make-up, jewellery, and nice clothes. Sometimes I think I'm copping out, making myself less human to please men. Am I?*

Dear Smart,

Do whatever makes you feel best about yourself. And no, you're not copping out. Many feminists feel as you do. However, you may find that you pick up a certain amount of flack (distrust, etc.) from those feminists who feel otherwise and from certain males who may not recognize your feminist orientation at first. Worry not: reality will out, despite the packaging.

Dear Em,

*I'm lesbian, with one child, who is ten. I've always kept my love-life private from him, but have recently met a woman I'd like to move in with. I'm worried about how to explain our relationship to him, and wonder what effects this move might have on him. Is there something I could read or someone I could talk to who would be supportive?*

Dear Confused,

There are lesbian support groups for mothers in larger cities. If there isn't one in Victoria, you could start one. The Women's Centre at UVic (Room 106, The SUB) would probably be able to help. You and your friend should enter into pre-living together counselling with a feminist therapist. The Women's Centre would be able to recommend one. How will you tackle parenting problems, for example? (P.S. Your son may well know more about your sexuality than you think he does. Now would be a good time to clear the air, regardless of what you and your friend do.) MS magazine published a series of articles on lesbian mothers a few years back. Check the library for back issues.

Dear Em,

*I live with a woman who gets jealous every time I go out with the guy I've been seeing lately. She goes into a sulk afterwards and doesn't talk to me for days. I've tried to talk to her about her feelings, but she refuses to discuss it. I don't want to move out because I can't afford to live on my own. What should I do?*

Feeling Stuck

Dear Stuck,

Don't now, or at any time in your life, live with someone simply to save money. Remember what Ferron sings about being your own jailer. There are lots of people looking for accommodation (check notice boards, The Martlet, Monday, The Times-Colonists, etc. or run an ad yourself). The problem is yours only if you choose to own it. Your friend may be undergoing a crisis in her own sexual identity. Do you have the time and energy for it.

Dear Em,

*My boyfriend keeps putting women down. He says he's just joking, but I wish he wouldn't do it. When we're in the SUB he quotes hostile jokes he sees written in the men's washroom. Other than that, he's really nice. How can I get him to stop so that he can't just laugh it off?*

Not Laughing

Dear Not Laughing,

Other than the fact that he's sexist and insensitive, he's nice, huh? Try telling him directly, without anger, without saying what he "should" or "shouldn't" do, that you don't like it. (Just say, simply, "I don't like it when you do that.") Don't argue with him. If this has no effect, get him out of your life. Who needs it? ■

### Students and Writers

The Emily is interested in receiving articles for publication particularly those concerning women's issues: interviews, poetry, essays, commentary or critique.

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